

NEW-YORK—AS IT IS;

BEING THE COUNTERPART

OF THE

METROPOLIS OF AMERICA

"Alme Sol, curru nitido diem qui
Promis, et celas; aliusque. et idem
Nascaris; possis nihil urbe Roma
Visere majus!"

Hor.

NEW-YORK:
PRINTED BY JOHN P. PRALL,
NO. 9 SPRUCE STREET,
1849.

NEW-YORK IN MINIATURE.

Notice is hereby given to the inhabitants of the United States that the recently constructed

CARVED MODEL

OF

NEW-YORK & BROOKLYN,

EXECUTED BY

E. PORTER BELDEN,

WITH ONE HUNDRED AND FIFTY ASSISTANTS,

Is intended to be exhibited in the various Cities of the Union.

THIS MODEL IS A PERFECT PIECE OF MECHANISM,

Representing every building and other object in the city. It was constructed at a cost exceeding

\$20,000 !

OVER THE WHOLE MODEL IS AN

IMMENSE CANOPY

Of Carved and Ornamental Work in Gothic Architecture,

Representing in the finest Oil Painting

The leading Business Establishments of the City.

A Work entitled,

NEW-YORK—PAST, PRESENT, and FUTURE,

BY E. PORTER BELDEN, M.A.;

PROJECTOR OF THE MODEL OF NEW-YORK,

Has just been issued from the Press, for which the undersigned is the accredited agent. It contains, as its title imports, a History of New-York, with any interesting incidents that have occurred during its rise and progress, a description of its present condition, business, commerce, future prospects, &c.

For sale by the undersigned and the principal booksellers throughout the United States and Canadas.

R. A. BACHIA'S

SPLENDID LITHOGRAPHIC

Bird's-Eye View of the Empire City,

Also for sale by

GEORGE PRIOR,

Superintendent of the Model of New-York.

Ex Libris

SEYMOUR DURST

t' Fort nieuw Amsterdam op de Manhatans



FORT NEW AMSTERDAM

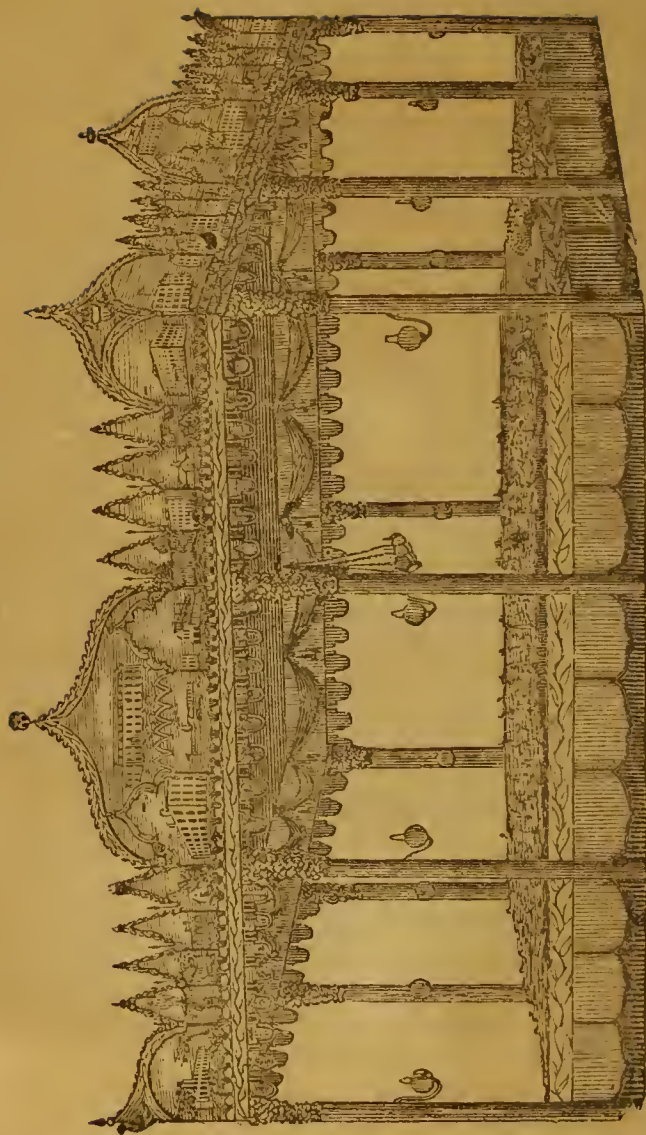


(NEW YORK), 1651.

When you leave, please leave this book
Because it has been said
"Ever'thing comes t' him who waits
Except a loaned book."

AVERY ARCHITECTURAL AND FINE ARTS LIBRARY

GIFT OF SEYMOUR B. DURST OLD YORK LIBRARY



MODEL OF NEW-YORK.

ACTION OF THE COMMON COUNCIL

RELATIVE TO THE MODEL OF NEW-YORK.

It will be seen by the following preamble and resolution that this work is exhibited under the sanction of the city authorities.

"Whereas, the Mayor and Common Council of this city have visited and inspected the Model of New-York, executed by E. Porter Belden, Esq. which visit and inspection have proved in the highest degree satisfactory, therefore

"*Resolved*, That, in the opinion of the Common Council, this work of art is a very correct, faithful, and beautiful delineation of our city, and forms a noble monument to the taste and genius of its projector; and that the Common Council commend the same to the favorable notice of the authorities of other countries, as conveying a just and correct idea of our city, its situation, buildings, public grounds, &c. &c.

"Adopted by the Board of Aldermen, October 26, 1846.

"Adopted by the Board of Assistants, Nov. 9, 1846.

"Approved by the Mayor, Nov. 11, 1846.

"D. C. VALENTINE,

"Clerk of Com. Coun. of N. Y."

CIRCULAR OF THE EDITORS OF NEW-YORK,

ADDRESSED TO THE EDITORS OF

REVIEWS, MAGAZINES AND NEWSPAPERS THROUGHOUT THE
UNION.

NEW-YORK, 5th May, 1847:

"The Editors and Proprietors of the following journals, published in the city of New-York, take this method of introducing the Model of this city, by E. Porter Belden, Esq., to the notice of the editors of Reviews, Magazines, and Newspapers, throughout the Union. This work, constructed with great care and expense, is, what it professes to be, a most accurate miniature in wood of our metropolis. As a work of art and mechanical skill, it is of the highest order. It cannot be placed upon the level of a map or painting; for it goes much farther, and, without aiming at a fictitious effect, presents nature itself upon a reduced scale, so that we seem to be gazing upon the actual city and surrounding waters.

The business and commerce of New-York can be better seen by a casual inspection of this Model, than by days spent in actually visiting the business localities of the city. This great work has met with the most flattering reception in our city, and we rejoice that we can assure our friends throughout the country, that by extending to it the favorable influence of their respective journals, they will lend their aid to a work of the greatest genius, thereby advancing the cause of science and art."

Freeman Hunt, Editor and Proprietor of the **MERCHANTS' MAGAZINE**.

Thomas P. Kettell, Editor and Prop. of the **DEMOCRATIC REVIEW**.

Geo. H. Colton, Ed. and Prop. of the **AMERICAN REVIEW**.

Lewis Gaylord Clark, Editor of the **KNICKERBOCKER MAGAZINE**.

John Allen, Proprietor of **KNICKERBOCKER MAGAZINE**.

Wm. H. Starr, Ed. and Prop. of the **EUREKA, or JOURNAL OF THE SOCIETY OF INVENTORS**, and the **FARMER AND MECHANIC**.

Hale & Hallock, Eds. and Prop. of the **JOURNAL OF COMMERCE**.

Jas. Watson Webb, Ed. and Prop. of the **COURIER AND ENQUIRER**.

Robert A. West, Ed. **COMMERCIAL ADVERTISER**, for Francis Hall, now in Europe.

Townsend & Brooks, Eds. and Prop. of the **NEW-YORK EXPRESS**.

William C. Bryant & Co. Eds. and Prop. of the **EVENING POST**.

Frederic Hudson, Ed. **N. Y. HERALD**, for Jas. Gordon Bennett now in Europe.

M. S. & A. E. Beach, Eds. and Prop. of the **NEW-YORK SUN**.

Dinsmore & Morrill, Eds. and Prop. of the **TRUE SUN**.

H. Fuller, Ed. and Prop. of the **EVENING MIRROR**

The following **COMMENDATION** has received the signatures of

THOUSANDS OF THE PRINCIPAL CITIZENS,

including the officers of the city government, in its various departments, artists, architects, the clergy of the city, and professional and business men generally.

"The undersigned, having examined the Model of New-York, by E. Porter Belden, are highly pleased with the result, and have no hesitation in pronouncing it to be, so far as their knowledge extends, a most accurate and beautiful representation, as well as a work that deserves the attention of the whole civilized world."

This commendation, with its thousands of signatures, is open for inspection at the exhibition room.

CIRCULAR OF THE CLERGY OF NEW-YORK,

addressed to the

CLERGY THROUGHOUT THE UNION.

"We, members of the clerical profession, satisfied of the accuracy and the high character of the Model of this city, constructed by Mr. E. Porter

Belden and his assistants, do hereby recommend it to the clergy generally as a work of genius, and as belonging to that class of exhibitions which deserve the attention of the religious community, that they may supersede the frivolous and immoral amusements prevalent throughout the country."

(Signed by the Clergy of various denominations.)

CIRCULAR OF THE CLERGY AND TEACHERS OF NEW-YORK,
addressed to
THOSE INTERESTED IN THE EDUCATION OF YOUTH
THROUGHOUT THE COUNTRY.

"The undersigned, clergy and teachers of the city of New-York, would hereby commend to the notice of those interested in the education of youth, the *Model of New-York*, as a work calculated to exalt and refine the mind, and to communicate at the same time, interesting and valuable information. The minds of the rising generation, eager for amusement, can, with great profit, be directed to those works that will increase their taste for science and art, and cause them to reflect upon what has been accomplished by human genius: and surely no work can better produce this result, than a perfect miniature of the Metropolis of our Republic, portraying, with the accuracy of science, and the beauty of art, the labor of two centuries—the business, the commerce, and the residence of half a million of souls."

(Signed by Teachers and the Clergymen of the various denominations.)

The following is an extract from the COMMUNICATION of Prof. O. W. MORRIS, OF THE NEW-YORK DEAF & DUMB INSTITUTION, published in the leading daily papers of New-York, in September, 1846.

Inst. for Deaf and Dumb, Sept. 15, 1846.

"Do the people of New-York know of the unparalleled *Model* that is in their midst, in which every public building, every house, and I might say, every *shanty* is faithfully represented? * * *

"It fell to my lot, a few days since, to accompany there some of the pupils of the Institution for the Deaf and Dumb in this city, and if any thing more were wanting to convince me of the truthfulness of the *Model*, than my own observation, I should have been satisfied by seeing these children of nature, with their eloquent manner and speaking looks, point out place after place and building after building, and indicate their pleasure by calling the attention of each other to them.

"The architecture of the public buildings is faithfully represented, even to the stained glass in the windows of the churches. The lamp posts had nearly escaped my observation, when I saw them pointed out by a very intelligent boy, to a young lady with an expression of satisfaction, that even in the *minutiæ*, all was correct." * * *

(Signed)

O W. MORRIS.

HISTORY OF THE MODEL.



The construction of the

MODEL OF NEW-YORK

Was a most unpremeditated enterprise. Its origin is to be traced to a few experiments in architectural representation, entirely unconnected with any purpose of public exhibition, which led to large and unexpected expenditures, and in the progress of which certain facilities in producing copies of the objects desired were developed, and many inventions for expediting the different operations of the work devised. The time and expense devoted to the object were disproportioned to the value of the end attained. It became apparent that neither reimbursement, nor value to society, could attend the employment of the experience acquired, unless directed to a more important object. The construction in model of the great emporium of America, presented peculiar claims to this notice. The undertaking was determined on. The first blow of the work was struck in July, 1845. In the same month of the succeeding year, a duplicate of New-York was thrown open to the inspection of its citizens.*

The Model of New-York thus completed, was far different from the Model of New-York at first devised. A representation of the general appearance of the prominent structures was aimed at: a perfect *fac simile* of every building in the city was produced. A few weeks it was thought would afford sufficient time for the accomplishment of the object: more than a year was consumed. Twenty or thirty men were deemed a sufficient force to employ: the number commenced with about twenty, and gradually increased to more than one hundred and fifty. A few thousand dollars, it was supposed, would complete the work: more than \$20,000 were expended.

* The work was not entirely completed for some months subsequent to this date.

After the entire completion of the work, a meeting of the artists and others who had been employed in its prosecution was held in the Minerva Rooms, Broadway. Reporters of a large part of the daily press were present on this occasion, who prepared and published in the several papers with which they were connected, minute accounts of the proceedings of this meeting, which were subsequently copied by all the journals of note in the vicinity. As these proceedings refer to many details connected with the progress and subdivision of the work, and give a list of the individuals employed in the various departments, we will insert the report as it appeared in the principal journals, and thus close this brief sketch of the history of the Model of New-York.

From the

MORNING COURIER AND NEW-YORK ENQUIRER, NOV. 9, 1846.

NEW-YORK JOURNAL OF COMMERCE, NOV. 11, 1846

and the other leading journals of New New-York of contiguous dates.

"GREAT MEETING OF ARTISTS.

"At a meeting of the artists and artizans employed upon the Model of New-York, held on Wednesday evening last, JOHN EVERS, Esq., was appointed Chairman, and CHAS. McDONALD, Secretary. The following list of nearly one hundred and fifty of those employed in the different departments of the work, was read by Mr. H. C. Hall, who has acted in the capacity of Treasurer and Book-keeper during the undertaking.

"ARCHITECTURAL WORK AND GENERAL SUPERINTENDENCE—By Mr. W. P. Withey.

"PLATFORM OF THE MODEL—By Messrs. A. E. Moulthrop, E. Bishop, and Assistants.

"SURVEYING AND MAP DEPARTMENT—By Messrs. J. Murphy, R. Morrisou, and Assistants.

"MODELLING OF BUILDINGS—By Messrs. P. A. Edinger, R. Moloy, E. Brown, C. Demarest, T. Barnes, R. Searche, M. L. Mann, J. B. Price, W. Price, C. Gullen, W. Harris, A. Burnham, W. E. Sheldon, G. Carroll, C. G. Taylor, L. D. Berge, J. L. Hunt, G. Douglass, H. Merchant, J. White, C. Petersou, W. Griffith, J. Wilson, M. Swift, W. H. Fairchild, and W. Thompson.

"TREES—By Messrs. C. H. Julson, J. B. Hinton, A. P. Butler, and C. H. Lewis.

"ELEVATIONS, DEPRESSIONS, AND WHARVES—By Mr. H. Stow.

"FENCES—By Messrs. H. Murphy and T. A. Young.

"STEAMBOATS—By Messrs. E. B. Cunningham and S. B. Cunningham.

"SHIPPING—By Messrs. C. Davis, A. W. Hogg, T. Hogg, Jr., and S. Hogg.

"PAINTING OF THE PUBLIC BUILDINGS, STEAMBOATS, SHIPPING, &c.—By Messrs. E. W. Jackson, J. Y. Brush, H. Rover, J. Wells, W. Davison, G. M. Gardier, J. Ropes, J. P. Taylor, and T. F. Gray.

"PAINTING OF THE PRIVATE BUILDINGS—By Messrs. J. W. Rover, A. Eiffe, A. Miller, M. Hurlbut, A. M. Sauton, J. Langstein, E. McAuley, M. A. McCauly, E. Bond, E. Garey, J. King, S. Ward, Z. Martin, L. Martin, M. L. Moffat, S. J. Good, H. Good, P. Harris, L. Guthrie, J. Guthrie, M. Guthrie, D. Moore, J. Wilkins, S. Weston, L. Brownlee, D. Stokes, and P. D. Coolican.

"SCENIC EFFECTS—By Messrs. C. McDonald, E. Richmond, B. Clark, T. Shepherd, W. F. Whittington, C. G. Thompson, L. Nephew, J. Roche, M. Conroy, T. Griffin, F. Booth, Jr., M. Lyons, and T. Dreary.

"INSPECTION OF THE MODELLING—By J. H. Plumb, F. B. Booth, and J. J. Palmer.

"FRAME WORK OF THE CANOPY—By Messrs. P. Tiers, J. Crisp, H. L. Farnham, J. S. Clutterbuck, J. D. Cox, E. J. Paillips, and J. Case.

"THE PAINTINGS OF THE CANOPY—By Messrs. J. Evers, E. P. Barnes, E. C. Coates, and J. H. Kimberly.

"CANVAS FOR THE PAINTINGS—By Messrs. T. Kelly, S. N. Dodge, and E. Dechaux.

"CARVED ORNAMENTAL WORK—By Messrs. J. H. B. Jackson, J. D. Darlington, T. Milard, Jr., R. Gunning, W. Gunning, J. Dully, W. Murphy, S. T. Cary, H. Tompkins, R. Joseph, and S. Clark.

"GILDING—By Messrs. J. McPeake, H. Cunningham, and H. Scardenfield.
 "ORNAMENTAL PAINTING—By Messrs. T. T. Hogg, J. C. Whitmore, S. A. Dodge, J. Peck, and J. C. Hogle.
 "IRON FRAME WORK—By Messrs. Cornell & Jackson.
 "DRAPERY—By Messrs. Solomon & Hart.
 "LIGHTS AND GLASSES.—By Messrs. Benjamin Pike & Soo.
 "BOOK-KEEPER AND TREASURER—H. C. Hall.
 "THE WHOLE—By E. Porter Belden.

"After the acceptance of this report, the following resolutions were unanimously adopted :

"*Resolved*, That the thanks of this meeting be tendered to E. Porter Belden, Esq., the constructor of the Model of New-York, for the liberality of feeling, and the gentlemanly deportment exhibited towards us, in the progress of this work.

"*Resolved*, That in this undertaking, which would have baffled the efforts of almost any other man, he has evinced the taste of the artist, the skill of the mathematician, and the energy, the patience, and the perseverance of the man of genius, and that he has achieved a triumph which has justly immortalized his name.

"*Resolved*, That we will use our humble endeavors to promote the success of this work, by testifying to its accuracy, its beauty, and its finish of execution.

"*Resolved*, That the proceedings of this meeting be signed by its officers, and submitted to the leading journals of the city for publication.

"The passage of these resolutions was accompanied by complimentary remarks from several of the artists present, at the close of which, Mr. Belden arose and addressed the meeting with some appropriate remarks, returning his thanks to the artists engaged upon the work for this expression of their regard, and assuring them of the satisfaction he felt in having congregated together a body of men so well calculated to carry out ideas, which he might conceive, but which he could never have executed without their assistance.

"The following resolution was then adopted :

"*Resolved*, That if this Model should be destroyed by fire, or other accident, while we are living, we will hold ourselves in readiness at a moment's warning to rally to the standard of Mr. Belden for its re-construction.

"At the close of the meeting, the following resolution was passed by those engaged exclusively upon the Model :

"*Resolved*, That our thanks be presented to Messrs. Evers, Barnes and Coates, for the splendid embellishments with which they have graced our work in the views of the mercantile and manufacturing establishments, represented upon the Canopy of the Model.

"JOHN EVERS, Chairman.

"CHAS. McDONALD, Secretary."

DESCRIPTION OF THE MODEL.

The Model of New-York is a piece of mechanism entirely different from a map or painting. On an immense platform

Every Object of the City* is Represented In Carved Wood,

with its relative size, proportions and color, so that the Model

DIFFERS FROM THE ACTUAL CITY ONLY IN POINT OF SIZE.

So extensive and minute is the representation that

150 ARTISTS AND ARTISANS

were employed in its construction, and its cost exceeded

\$20,000.

THE HARBOR AND SURROUNDING WATERS are represented with their accustomed Shipping, Packets leaving and entering the port, Steamers plying through the rivers, Tow-boats conducting the Barges and Canal-boats up and down the North River, and indeed the whole BUSINESS AND COMMERCE OF NEW-YORK can be seen to better advantage by an hour's visit to this Model, than by a week's inspection of the *actual* City and Harbor. Over the whole Model is an

IMMENSE CANOPY

OF CARVED AND ORNAMENTED WORK, IN GOTHIC ARCHITECTURE, nearly fifteen feet high. This Canopy is supported by twelve elaborately carved columns, the bases of which rest at the sides and corners of the Model, and is mounted with pinnacles forming compartments which contain a collection of

NEARLY ONE HUNDRED OIL PAINTINGS,

**REPRESENTING THE LEADING BUSINESS ESTABLISHMENTS AND PLACES OF NOTE
IN THE CITY.**

These paintings were executed by the first artists, and, independent of the Model, form a sufficient attraction for the admirers of the fine arts. The Carved Work of the Canopy is most exquisitely executed and richly decorated with

GOLD AND BRILLIANT COLORS.†

But we will turn our attention to the prominent objects of the work.

In the following description the visitor is supposed to commence the examination of the Model at the South West corner, proceeding to the north, and completing the circuit of the Model.

WEST SIDE.

1. The first object that meets our view, as we thus gaze upon the liliputian city stretched before us, is the BATTERY, in all its loveliness of verdure, reminding us of the time when "the old burghers would repair of

* For the minute details of the representation see post, p. 14.

† A description of the architectural plan of this Canopy had been written with a view to publication. At the desire of the Editors of the Tribune, who were struck with the novelty of its arrangement, and who were preparing an account of the Model, the M.S. was loaned to them; and they, with remarkable liberality made it the basis of their description of this part of the work, in a lengthy article on the Model published in their paper, July 13, 1846, a portion of which, but sufficiently large for the purpose, will be found on pages 21 and 22 of this pamphlet. It is therefore deemed unnecessary to repeat the description here.

an afternoon to smoke their pipes under the shade of the branches, contemplating the golden sun, as he gradually sunk in the west, an emblem of that tranquil end toward which themselves were hastening; while the young men and the damsels of the town would take many a moonlight stroll among these favorite haunts, watching the chaste Cynthin tremble along the calm bosom of the bay, or light up the white sail of some gliding bark; and interchanging the honest vows of constant affliction.”*

2. The semi-circular building situated on a mole, and connected with the Battery by a bridge, is **CASTLE GARDEN**, erected in 1807 as a fortification, but now used as a fashionable place of amusement.

3. Proceeding to the north-east from the Battery in a perfectly straight line, a distance of nearly 2 1-2 miles, is **BROADWAY**, the great thoroughfare of New-York.

4. At the southern extremity of Broadway is the **BOWLING GREEN**, an ellipse, containing a fountain which can be seen playing upon the Model.

5. Opposite the Bowling Green, on the corner of Broadway adjoining the Battery, is the **HOUSE** occupied by **SIR HENRY CLINTON**, now the residence of **Andrew H. Mickle, Esq. Ex-Mayor** of the city.

6. The lofty spire so prominent in this part of the Model, is that of the costly **TRINITY CHURCH**, (Episc.) The model of this building is composed of over 800 pieces of wood and metal.

7. **Trinity Church** stands at the head of **Wall-street**. The various **BANKS** and other edifices connected with the monetary and commercial interests of the city, can be seen in various parts of the street.

8. The marble structure, with Ionic porticos, is the **Custom House**.

9. The magnificent **MERCHANTS' EXCHANGE** is a short distance below.

10. The blocks between the **Merchants' Exchange** and the **Bowling Green**, were the scene of the **FIRE** of 1845, which destroyed more than \$7,000,000 of property

11. A short distance north of the **Custom House**, is the **POST OFFICE**, formerly the **Middle Dutch Church**, but now leased to the general government. During the Revolution, the interior wood-work was destroyed by the British, and the building used for military purposes. At one time it contained 3,000 American prisoners

12. The next spire, as we proceed up **Broadway**, is that of **ST. PAUL'S CHURCH**. This miniature building consists of over 1000 pieces.

13. Opposite **St. Paul's Church** is the **AMERICAN MUSEUM**, of marble.

14. The large granite structure adjoining **St. Paul's**, is the **ASTOR HOUSE**.

15. We have now reached the **CITY PARK**, containing the **CITY HALL** in the center, the **NEW CITY HALL** on the north side, and the **HALL OF RECORDS** and the **ROTUNDA**, the latter occupied by the offices of the **Alms-House Department**, on the west side. The southern portion of the **Park** is ornamented by a beautiful fountain represented upon the Model.

16. The spire adjoining the Park, is that of DR. SPRING'S CHURCH.
17. COLUMBIA COLLEGE, embowered with trees, is now prominent.
18. ST. PETER'S CHURCH, (R. Cath.,) of granite, is near the College.
19. The visitor cannot have proceeded thus far without often gazing at the WATER-CRAFT which crowds the docks of the North River. Here is an Albany steamer leaving the pier on her upward trip. There a tow boat is conducting half a score of barges to their destination. The whole river teems with the activity of travel and trade.
20. WASHINGTON MARKET stands on the line of the river.
21. Beyond the Park is the terminus of the HARLEM RAIL ROAD. The rails are seen upon the Model extending the whole length of the city, with here and there cars leaving or entering the city.
22. STEWART'S MARBLE STORE is at the north corner of the Park.
23. Above Stewart's is the NEW-YORK HOSPITAL, with its towering elms.
24. The spacious BROADWAY TABERNACLE, (Cong.,) is nearly opposite.
25. The SOCIETY LIBRARY next presents its façade of Ionic columns.
26. The HALLS OF JUSTICE, comprising the City Prison and other buildings of Egyptian architecture, are seen beyond the last named edifice. They are known in popular parlance by the appellation of "the Tombs."
27. Above "the Tombs" are the GAS WORKS with their lofty chimneys
28. The NEW-HAVEN R. R. Depot is the marble building near the Gas Works, on Canal-street. A train of cars is leaving the depot.
29. CENTER MARKET, with a cupola, is a few blocks above.
30. The beautiful inclosure near the visitor from the point he now occupies, is ST. JOHN'S PARK, in front of which is
31. ST. JOHN'S CHURCH, (Episc.,) with a lofty and graceful spire.
32. The blocks near the river are crowded with LUMBER AND COAL YARDS. The piles of boards and shingles are easily discerned on the Model, while the heaps of coal consist of the natural article.
33. At the foot of Canal-street is the CLINTON MARKET.
34. The old COUNTRY SEAT OF AARON BURR is situated four blocks from the river. It is easily discerned by its numerous trees.
35. Nearly in the center of the Model stands ST. PATRICK'S CATHEDRAL, (R. Cath.,) a large building with two spires or turrets.
36. A short distance above appears ST. BARTHOLOMEW'S CHURCH. (Ep.)
37. On the next corner stands the LAFAYETTE PLACE CHURCH. (D. Ref.)
38. Near by is ST. THOMAS'S CHURCH, (Epis.,) with two towers.
39. We now come to WASHINGTON SQUARE, facing which are two of the most beautiful edifices in the city.
40. The NEW-YORK CITY UNIVERSITY is the large Gothic structure.
41. Adjoining the University is Dr. Hutton's Church. (Dutch Ref.)
42. The portion of the city above Washington Square, is the location of the most FASHIONABLE RESIDENCES in the city. Some of the dwellings are of costly magnificence.
43. The wide street which, without a deviation from a right line, runs

from river to river, is FOURTEENTH-STREET. All the streets above this run likewise across the island, and are numerically designated.

NORTH SIDE.

44. The prominent CHURCH in 14th st., is that of the ANNUNCIATION.

45. JEFFERSON MARKET, with a watch tower and an alarm bell, is a short distance beyond.

46. One block east of the market are two churches of stone. The one nearest the visitor is DR. PHILLIPS'S. (Pres.)

47. The other is the CHURCH OF THE ASCENSION. (Epis.)

48. DR. POTTS'S CHURCH, (Pres.,) is one block still farther to the east.

49. The beautiful oval inclosure, with a fountain, in this part of the Model, is UNION PLACE.

50. The CHURCH OF THE PURITANS adjoins Union Place.

51. GRACE CHURCH, the splendid edifice below, is one of the most imposing structures in the city. The model of this building is a most elaborate piece of workmanship: it contains over one thousand pieces; it required five weeks to complete it, and cost over seventy-five dollars.

52. MADISON SQUARE is near the border of the Model.

53. All the streets running northerly in this portion of the city, are denominated AVENUES, with numerical adjuncts

54. In the Fourth Avenue, the first east of Madison Square, is the HARLEM RAIL-ROAD. A train of cars is seen on the Model leaving the city.

55. The TELEGRAPH WIRES are seen in the same avenue, as likewise

56. CALVARY CHURCH, a grotesque building with two spires.

57. GRAMERCY PARK is the small square near Calvary Church.

58. The beautiful edifice with turrets is the FREE ACADEMY.

59. The collection of buildings at the north-eastern corner of the Model, belongs to the Alms-House Department. The name of BELLEVUE is applied to this location. The grounds formerly belonged to Lindley Murray.

EAST SIDE.

60. The stream on this side of the Model is the EAST RIVER.

61. The first prominent object presenting itself, on turning the corner of the Model, is STUYVESANT SQUARE, in front of which is

62. ST. GEORGE'S CHURCH, (Epis.,) a substantial edifice of stone.

63. ST. MARK'S CHURCH, (Epis.,) surrounded by trees, is seen at some distance below. In the adjoining grave yard rest the remains of Peter Stuyvesant, the last governor of New-Netherland. A pear-tree planted by his own hand is in the vicinity, and represented on the Model.

64. The OPERA HOUSE, a sand stone building with pilasters, is a few blocks beyond the last named church. Here was the scene of the recent fearful riot, in which twenty-three lives were lost.

65. The NOVELTY WORKS, an extensive manufactory of steam engines and other machinery, are situated on the East River

66. TOMPKINS SQUARE is the large public ground before the visitor.

67. The **SHIP-YARDS**, with vessels on the stocks in all stages of progress, are very conspicuous on the shores of the river.

68. A portion of **WALLABOUT BAY** is seen at the southern termination of this side of the Model.

69. The **ARTIFICIAL ISLAND** formed by wharfing, and containing a depot for coal, is connected with the Navy Yard.

70. A **PORTION OF BROOKLYN** now comes in view; but before entering upon the description, we will turn the next corner of the Model.

SOUTH SIDE.

71. The **NAVY-YARD** is now the great object of interest to the visitor. The large ship-houses are seen near the water. The Naval Lyceum is the building with pillars, on the main avenue. The Commodore's residence stands on an elevation near the east wall of the Yard.

72. The first church on leaving the Navy Yard is **ROMAN CATHOLIC**.

73. A second **ROMAN CATHOLIC CHURCH** appears a few rods beyond.

74. The church with a square tower is **ST. ANN'S**, (Epis).

75. **DR. COX'S CHURCH** stands on the high elevation near the water.

76. **BROOKLYN HEIGHTS**, which terminate the portion of Brooklyn represented on the Model, afford one of the most beautiful views in the vicinity of New-York. The expansive sheet of water dotted with numerous sails, with the emporium of commerce on the opposite shore, presents a most interesting and imposing scene.

77. As our eyes again rest on the busy metropolis, we notice the **MAN-SION OF WILLIAM B. CROSBY, ESQ.**, surrounded by trees, late the residence of his father-in-law, Col. Rutgers, from whom Rutgers Institute and Rutgers-street derive their names.

78. **DR. KREBS'S CHURCH**, of stone, with a square tower, next appears.

79. The floating **CHURCH OF OUR SAVIOR**, (Epis.), for seamen, with its spire and turrets, is seen at the foot of Pike-street.

80. Not far distant is the **SECTIONAL DOCK** used for elevating vessels.

81. The **COMMERCIAL PART OF THE CITY** is now before the visitor. These docks are crowded with vessels at all seasons of the year, and more or less are always leaving and entering the port.

82. The marble edifice with a flagstaff, is the **UNITED STATES HOTEL**.

83. **FULTON MARKET** is situated on the river in the same vicinity.

84. **WALL-STREET** now again appears. The blocks immediately south of this part of Wall-street were those destroyed by the great fire of 1835. The loss was estimated at over \$20,000,000.

85. The **UNITED STATES REVENUE BOARDING OFFICE**, with a tower, is situated at the southern termination of the city.

We have now completed a casual examination of the Model, but, to do justice to the work, thousands of other objects should be inspected. Over five millions of objects are represented—certainly sufficient to present new points of interest at each successive examination.



Perhaps no stronger argument could be adduced in proof of the accuracy and beauty of the Model than the universal enthusiasm with which it has been received by the New York Press.

A few short extracts from the hundreds of encomiums pronounced upon it by the REVIEWS, MAGAZINES, AND THE DAILY AND WEEKLY PRESS OF NEW YORK, are subjoined.

From the American Rev., Aug. 1846.

THE MODEL OF THE CITY OF NEW YORK.—Among the many happy productions of the modern art of perspective drawing, we have always been particularly interested in the æroscopic or *bird's eye* views of great cities. London, Paris and Rome especially, taken in this way, have been to us particular studies; and we may safely say that we have gained in one hour a better knowledge of the physical aspect of those "places powerful and eke renowned," than we have from reading any books. But no such pictorial view, however skillfully executed, can equal in faithfulness and reality of impression the exhibition of a city in carved blocks of wood, by which every street and building, with all the docks and water-craft shall be reproduced to the eye, with an exact attention to proportion. We do not know that we have ever been more struck with any curious work of art than with the "Model of New York city," now on exhibition, constructed by Mr. E. P. Belden. The felicitous minuteness displayed in this creation—for it is a creation—is wonderful. The whole piece is constructed on several compartments, which, united, make a platform of nearly thirty feet square. The city is thus represented entire, together with all Brooklyn, and the North and East rivers, with their forests of masts and water-craft. Every street is seen, no longer or wider than it should be in comparison with every other. Each building, large or small, whether the Astor House, the University, or a sentry-box, is carved out of a separate piece of wood, and put in its place, with the exact color and proportion that belong to it.—Probably not a man in the city but could at once point out his own dwelling. Some of the larger structures, as Trinity and Grace churches, the City Hall, the University, the Custom-House, and Merchants' Exchange, are exquisitely shaped and finished, and would fetch high prices as models. The number of separate pieces composing some of them amount to several hundreds.—Grace has over one thousand. So minute is the work, that the very awning-posts are given, and all the rigging on

the well-known vessels and steamers in the bay and rivers. Nothing now in this city is better worth seeing; and if it is to be exhibited over the Union, it will give people in distant places a perfect idea of the American Metropolis. To see it to advantage, it must be studied minutely.

Knickerbocker Magazine, Aug. 1846.

Think of this entire metropolis, and a part of Brooklyn, represented by the individual street, lane, alley, house, open lot, tree—*every thing* in short which the city is and which it contains; the whole perfect in its proportions, and every part entirely correct in its scale! It is truly a wonderful exhibition, and reflects great credit upon its enterprising proprietor, E. Porter Belden, Esq.

Christian Parlor Mag. Sept. 1846.

SIGHTS IN THE CITY.—In this great metropolis ample provision is made for the gratification of the tastes of the curious of all characters, and no slight effort is made to entrap the unwary stranger and attract him where he would not willingly and knowingly be found. There are two places of resort which we think of at the moment, to which we can with entire propriety invite the citizen and the stranger who may have an hour or two to appropriate in examining the wonders of art. * * * *

The other city sight, which is spoken of with astonishment by all who have seen it, is Belden's miniature of New York city, in which every house, public and private, every tree, post &c. is accurately copied or carved in wood.—Visitors at one glance can thus obtain a perfect view of the whole city, and a part of Brooklyn. It is a monument of patient labor and curious art.

Knickerbocker, Sept. 1846.

Looking the other day at Mr. Belden's Model of New York, (that most faithful 'picture in little' of our great metropolis,) and admiring the admirable proportion which has been so accurately preserved in every feature of the vast miniature city, we were irresistibly led to think of *Gulliver in Lilliput*. Indeed, it required nothing but a thousand or two 'humans' hustling through the little streets to have made the illusion complete.

From the N. Y. Jour. of Commerce, Feb. 7, 1846.

MODEL OF NEW YORK.—A most ingenious piece of mechanism has been for some time past in process of construction at No. 360 Broadway. It is nothing less than an actual Model of New York,—including every building, street, wharf, park, &c. &c. In short, it presents this great metropolis in miniature, to the eye, at one view, with its innumerable objects all carved in wood, according to their actual proportions and relations to each other. The amount of labor bestowed upon it, is necessarily great.

From N. Y. Sun, Feb. 1846.

It is no more nor less than a Model of this entire city, representing its every object. For enterprize and perseverance, Mr. Belden cannot be beaten.

N. Y. Herald, Feb. 1846.

What an immense amount of labor must be requisite, thus to present to the eye a perfect miniature of every object in this great metropolis.

N. Y. Express, Feb. 1846.

E. Porter Belden, Esq. the proprietor of the Model of New Haven, now exhibiting at the Granite Building, is constructing at 360 Broadway one of the most remarkable pieces of mechanism we have ever heard of. It is an actual miniature in carved wood of this entire city.

N. Y. Eve. Mirror, March 3d, 1846.

The work is supposed by many to be merely continuous block lines running along the sides of streets, representing roofs and houses—a sort of birds-eye view of the city. Such is not the case—it is a perfect model of New York (as high up as 32d street) and a portion of Brooklyn, Governor's Island, &c.—Every house in the city, with trees and tenements appertaining thereto, will be found in its proper place and represented correctly in all respects—length, breadth, height, color—even every window front and rear, chimnies &c.

N. Y. Sun, March 11, 1846.

The long desired Model of this city, is, we are happy to announce, now in course of construction, and will be shortly completed. It is to Mr. E. Porter Belden, a gentleman of well known ingenuity, and constructor of the celebrated Model of New Haven, Ct. that the public will be indebted for this interesting work. Every street, alley,

lane, building, shed, or yard in this city or Brooklyn will be faithfully represented and accurately put down. It will in short be a perfect miniature of New York—the Metropolis of America—the fourth city in the world, and from its name alone will attract more attention, in this and the old country, than anything of the kind ever exhibited. It will be composed of carved wood, and no pains or expense will be spared to render it complete to the minutest particular. We heartily wish Mr. Belden that success which he so justly merits.

N. Y. Sun, March 18, 1846.

What is this Model of New York like? When will it be ready for exhibition? Questions like these are continually being put to us—We will therefore for the benefit of our readers at large, endeavor to give them the requisite information. On a platform of nearly thirty feet square, the artist has contrived to represent the whole city of New York and part of Brooklyn, in carved wood, together with the shipping and steamboats, lying at the various wharves, so as to convey a more accurate impression to the eye, than any painting could possibly effect. Not only are the public buildings, churches, &c. exact specimens of architecture on a small scale, but every inhabitant of New York will be enabled to recognize his own dwelling. In fact the whole expanse of streets, lanes and houses, will lie stretched out before the visiter as it would appear to a person viewing it from a balloon—with this advantage—that he will be spared the nervous feeling incidental to an aeronautic expedition, and be enabled to view it from any point he pleases. We shall recur to this interesting subject in a few days and review it more in detail.

N. Y. Sun, March 23, 1846.

MODEL OF NEW YORK.—This splendid work, now constructing by E. Porter Belden, Esq. for magnitude of design, exactness of detail and beauty of execution, surpasses anything hitherto produced. Every house taken singly, will bear close examination, and every merchant ship or steamboat, if placed in a glass case, would be considered a finished specimen of skilful workmanship and bear the scrutiny of the naval profession. Each distinct part would form a beautiful picture. There is Trinity Church with its magnificent gothic spire—Grace Church with its light Norman arched windows and rich tracery—our

noble Exchange and Custom House—the City Hall and Gallery of Arts—the vast and substantial Astor House—old Tammany, and Stewart's elegant new marble building in Broadway—Cottage Place in the ninth ward, with its fairy like piazzas to every story—and the gloomy Egyptian Tombs. There are the Novelty Iron Works with their foundries and workshops, the yard filled with miniature machinery—the numerous lumber yards filled with timber, coal yards with piles of genuine Peach Orchard and Liverpool, and the stone yards with blocks of real granite and marble. The Harlem railroad, with the trains of baggage and passenger cars are faithfully represented, and the different Parks and the beautiful Battery, covered with groves of trees, rivalling the verdant appearance of nature itself. The particular form of every roof and chimney is complete, and the interior buildings to the smallest shed and fence, are duly attended to. There are the churches, school houses, hotels and markets—lamp posts, liberty poles, flag staffs, awning posts—nothing is omitted. The splendid mansion and the meanest shanty—each has its representative in this magnificent and comprehensive model.

On the opposite side of the East river is the Navy Yard with the men of war lying moored—the city of Brooklyn stretching out into the bay—while the water is covered with merchantmen and smaller vessels,—the steamer Great Britain, a perfect fac simile of that gigantic steam ship—the North Carolina guard-ship, and 300 square rigged vessels, lying at the different wharves, with an innumerable number of smaller craft. To crown all, the natural appearance of the marble, granite or brick of which the buildings are composed, combines to render the whole thing unique of its kind. In a word it presents as exact a view of New York, as the city itself would if viewed through the inverted end of a telescope. In conclusion we can but feel certain, that this great undertaking of Mr. Belden will be duly appreciated not only by the citizens of this metropolis and the sister cities of our republic, but by the inhabitants of those foreign countries, to whose shores Mr. Belden may see fit to transport the great city of the New World; and that it will be to him the source of an ample fortune.

N. Y. Tribune, April 4, 1846.

MODEL OF NEW YORK.—Our readers

have already noticed that E. Porter Belden, Esq. proprietor of the Model of New Haven, is constructing a Model of the city of New York, in carved wood, at 360 Broadway.

This we conceive to be one of the greatest undertakings ever attempted. The Model is constructed upon an immense platform representing the ground with all its natural elevations and depressions, and the eye of the spectator takes in at one view every object with its relative size, proportions and color, from the Battery to Bellevue Hospital. Indeed it would seem as if by some immense mechanical power, the whole city had been compressed into smaller limits, accurately preserving its outlines and minutest traits.

This description seems almost incredible, but it is not the least exaggerated—at any rate the work is fast approaching to completion, when every one will have the opportunity of judging for himself, whether his house is accurately represented or not.

The steamboats and shipping which are shewn at the fullest season, together with the Navy Yard at Brooklyn and the men of war lying at anchor, will add to the interest of this stupendous specimen of mechanical skill. Our readers may easily conceive the superior advantages which a model possesses over a painting, as in the latter although the objects in the foreground are distinctly portrayed, those in the back ground are necessarily obscure; while in viewing the former, the spectator may choose his own position and inspect it from all parts of the compass as his own fancy may dictate. Everything combines to render this one of the most curious exhibitions ever submitted to the public, and we have no doubt it will meet with extensive patronage.

N. Y. True Sun, April 16, 1846.

We understand that the proprietor of this great work is now engaged in erecting a splendid Canopy to overhang the Model. This is a most beautiful specimen of gothic architecture, supported on splendid columns, with carved pinacles.

N. Y. Tribune, April 17, 1846.

The immense labor and great ingenuity displayed in the construction of the Model of New York, is the theme of admiration of all those persons, who have been permitted to view this great work while in progress. When completed we question if it will not be re-

cognized throughout the United States by the *soubriquet* of *New York Junior*, from the strong family likeness it bears to its elder sister.

A better subject for a model could not have been selected, as perhaps there is no city in the world possessing the same natural advantages of situation. It presents with its surrounding scenery, a fine field for the display of the artist, which Mr. Belden, with his natural tact, has not failed to avail himself of to the fullest extent.

From the "Commercial Article" of N. Y. Tribune, April 22, 1846.

We have frequently had occasion to call the attention of the manufacturing and trading community to the many advantages of advertising, but it remained for Mr. E. Porter Belden, the talented proprietor of the splendid Model of this city, which he has now nearly completed, to make the public exhibition of a work of art the vehicle of advertisements the most attractive and extensive.

This Model, with its magnificent canopy, will be the greatest work of the kind ever undertaken either in this country or Europe, and, in its exhibition in all the important cities of both Hemispheres, will be visited by thousands; and when we consider that improvements in our manufactures, in the modes of transit, and the removal of restrictions on trade, will create demand for many of our products and manufactures hitherto unthought of as articles of export, the importance to our manufacturers and traders of becoming known throughout the whole civilized world, cannot be overrated. We should wish to give the world, in connection with this miniature of our city, a proof of our immense trade. A new era in commerce is commencing, and we hope that that enterprise which has so honorably marked the history of American trade, will take advantage of this splendid opportunity which native talent presents of seeking a market in every quarter of the globe, thereby promoting the wealth and happiness of our people, and taking our high place among the great commercial nations of the world.

N. Y. Eve. Post, April 23, 1846.

MODEL OF NEW YORK.—E. Porter Belden, Esq. who projected and executed the beautiful model of New Haven, emboldened by his success, afterwards planned a model of New York and its

environs, to be carved in wood; and undismayed by the obstacles and difficulties that so vast an undertaking would naturally present, has, by indomitable perseverance and mechanical skill, brought his labors nearly to a close.

It is the most surprising and elaborate piece of mechanism ever achieved. The life like appearance of this miniature city is so deceptive, that it requires no very great stretch of the imagination to fancy you hear the hum and buzz of the dwellers within.

The spectator can not fail to be impressed with the beauty of the public buildings, churches &c., while the dwelling houses, and even the interior buildings, present the most finished appearance, and bear witness to the patient and sedulous attention of the proprietor. Thousands are under the impression that the model consists of a number of rough and indistinct objects, laid down in lines of streets, giving in the aggregate, an idea of the general appearance of the city. Little are those persons aware of the actual nature of the work, or of the intense application and mechanical skill, that has been brought into play in consummating the result. During the last twelve months, in fine or foul weather, the indefatigable *employés* of Mr. Belden may have been seen at their respective posts, pencil in hand, surveying every street, lane, or back alley, nook or corner, of this great metropolis.

Every house or tenement, to the smallest shed in the rear of the blocks, has been modelled from sketches made by good draughtsmen, and this, when completed, has been subjected to the rigid scrutiny of competent persons.—The manner in which every minute detail has been managed is truly astonishing—the particular pitch of the roofs, and proportionate size of the doors, windows, chimnies &c., are all preserved—even the lines of the brick work, stone, or whatever the buildings are composed of, is imitated.

Thus our fellow citizens cannot fail to recognize their own dwellings and other familiar objects, and the inhabitants of distant cities, by having this beautiful miniature brought to their firesides, will derive from it all the advantages of an actual visit to this great metropolis, without incurring the expenses and inconveniences attendant upon a sojourn in a large city.

N. Y. Com. Advertiser, April 23, 1846

MODEL OF NEW YORK.—We have visited with gratification this interesting work of art, now approaching completion, by Mr. E. Porter Belden, at his rooms 360 Broadway. The accuracy of such parts of it as are finished is surprising, and the magnitude of the whole work much greater than we had imagined, occupying an area of nearly 500 feet, and to be surmounted by a canopy, decorated in the most florid gothic style, which must present a noble and imposing appearance.

Some idea may be formed of the amount of capital and talent employed in this undertaking from the fact, that not only have each building, out-house and fence, but even doors and windows, been actually drawn before being modeled, and that when modeled a careful comparison has been made with the original, and any inaccuracy, even to the position of a dormer window or chimney, corrected; so again, when painted, even the shades of unpainted brick work are required by Mr. Belden to be perfect and are again examined to ascertain that they are so.

Upon the public buildings appear to have been lavished skill and care in a most extraordinary degree. Their proportions, and the ornaments peculiar to their different styles of architecture, have been preserved as none but persons combining architectural knowledge and great ingenuity could have done. — But perhaps the most interesting fact we could mention in connection with the model of a great city is, that every steamboat belonging to this port is a perfect miniature, made from actual measurement and displaying the peculiarities of construction observable in each, not even excepting the ferry boats; and that each of our noble packet ships may be recognized by its perfect representation, even to the ropes and spars, not one of which is wanting.

The great number of objects worthy of remark in this Model are too numerous for a single notice. We shall recur to it again, but cannot close without expressing our conviction that in undertaking this, the greatest work of the kind ever attempted, Mr. Belden has earned for himself the gratitude of every New Yorker, as well as that pecuniary reward to which enterprise and talent are entitled.

N. Y. Com. Adv'r, April 29, 1846.

The advantages to our business men, not only in every locality of the United

States but in all the principal cities of Europe, must be manifold at a time when increasing facilities of communication are rapidly abolishing distance.

N. Y. Tribune, May 16, 1846.

It is to E. Porter Belden, Esq., the talented proprietor of the Model of New York, to whom the commercial and trading interests of the community are indebted for this valuable invention—a gentleman who, in achieving one of the most extensive and elaborate works of art ever attempted, has immortalized his name.

Mr. Belden is now constructing a most splendid canopy of Gothic architecture, supported by elegant columns, to surmount the platform on which the City is represented. Ornamented profusely with gold and carved work, it will be in itself a magnificent spectacle, and second only in interest to the Model.

N. Y. True Sun, May 16, 1846.

Old and young, of all grades, will naturally crowd to see a perfect miniature of that city, which, above all others in the Union, has so excited their curiosity—that city from whence they receive the fashions, and the luxuries so dearly prized in the South and Far West.

N. Y. Eve. Mirror, May 19, 1846.

It is with mingled feelings of pride and admiration, we take up the pen to give a brief description of the magnificent model of our city, now nearly completed.

We have had an opportunity of seeing a drawing of the canopy, which is now being constructed to overhang the model. We cannot conceive a more beautiful spectacle than this object will present, when completed; and it will form a very flattering testimonial to the taste of the enterprising proprietor. No exhibition that has ever been to the southern and western cities, could possess such attractions for the inhabitants, as a faithful delineation of New York, the Metropolis of the Union, the emporium of commerce and fashion, and in fact the city of which all have heard and longed to visit.

N. Y. Herald, May 26, 1846.

We yesterday visited the rooms of Mr. E. P. Belden, 360 Broadway, to inspect a model of New York city and Brooklyn, got up under his superintendence. The plan covers an extent of 600 square feet, representing every

street and avenue in the city, together with the shipping in the river; Brooklyn, with its navy yard, &c. &c. It is a gigantic undertaking and is deserving of patronage. When finished, it will be exhibited in this and other cities of the Union, and afterwards sent to Europe for exhibition. It is a perfect model of the city, every building being duly represented. There are *fac simile* models of the steamboats and shipping, of Brooklyn Heights, of the Parks, with their tiny fountains bubbling up in the midst. When completed, it will be the most extensive thing of the kind in the world. It will be open for exhibition in a few days.

N. Y. Tribune, July 2, 1846.

We have before noticed the beautiful Model of New York, now being constructed at 360 Broadway, but now that it approaches to completion we recur to the subject with renewed pleasure.—We have often heard the remark, “why expend so much time and labor upon minute details, when a rough sketch would be sufficient to produce all the desired effect?” Now we consider that in this particular the proprietor has exhibited profound judgment, for the thoughtful spectator may visit it again and again, each time discovering new beauties. What exquisite specimens of skillful workmanship are the public buildings! and then the churches, so highly and elaborately finished as to bear examination through a magnifying glass. Why the ladies would be delighted to have them under glass shades, as drawing-room ornaments.

We could easily imagine a person of contemplative mind gazing upon the vast city spread out before him, until the Model became reality. While viewing Brooklyn Heights, recognizing at each glance the villa of a friend, or some beautiful and well known object, his mind would become so absorbed that the model would be forgotten, and the identical scene would lie before him. He would momentarily expect to hear the bell at the South Ferry, and see the Ferry boat glide out from the slip with its tiny load of passengers.

We are happy to hear that the Model is completed, and the artists are now busily engaged in ornamenting the Canopy which will surmount the whole. This promises to be a most magnificent affair, and will be equally attractive as the Model. More than 100 persons are now employed upon the work and the

most strenuous efforts are being made to get the exhibition ready by Saturday next—4th July. Among the many amusements provided for the public on that day, none will be more interesting, and at the same time more rational, than a visit to the Model of the Great Metropolis.

The proprietor deserves the thanks and good wishes of the citizens of New York for the truthful manner in which he has portrayed our native city, and for the very correct idea of our vast commerce which it will convey to the dwellers in the far West, as well as to the inhabitants of foreign countries.

Eve. Mirror, July 2, 1846.

This miniature model of the city is wonderfully true to nature, and if it were only possible to introduce lights into the tiny lamps, and the windows of the houses, the illusion at night would be perfect. It is certainly one of the most gigantic projects ever conceived, and has been executed with such attention to detail, that it will be viewed with astonishment both in the United States and Europe.

May success commensurate with the enterprise, attend the proprietor, for a more extraordinary and meritorious exhibition has never before appeared in this country, nor, we may safely say, in any other.

True Sun, July 2, 1846.

MODEL OF NEW YORK.—It is with great pleasure we refer to this interesting and prolific subject. We are happy to announce, that the work is nearly completed, every exertion being made by the spirited proprietor to have the Model ready for exhibition on the approaching anniversary of our independence. Thus, in a space of little over 12 months, Mr. Belden will have succeeded in not only building a second city of New York, but also vast fleets of men of war and packet ships, and in making exact duplicates of all the steamboats belonging to this port down to the smallest ferry boat. Truly, this undertaking would bear comparison with the labors of Hercules. We may safely predict an overflowing crowd of visitors on that day, when the entire population of the city are agog for amusement.

N. Y. Tribune, July 4, 1846.

COMPLETION OF THE MODEL OF NEW YORK.—It will be seen by the advertisement in another column that the citizens of New York will at length be

gratified by a view of this long expected work of art. Mr. Belden has engaged the large hall of the Minerva Rooms, Broadway, and opens it for exhibition this day. A visit to the Model will turn a delightful method of recreation, and will afford to strangers an excellent opportunity of obtaining a correct idea of the wealth, commerce, and vast extent of this Metropolis.—The difficulties attending this undertaking have been immense, but the native industry and perseverance of the proprietor have overcome all obstacles, and this interesting work has been triumphantly brought to a close.

This exhibition is eminently worthy of patronage, and should be visited by all who have the interest of their native city at heart.

N. Y. True Sun, July 4, 1846.

At last we may announce to our readers that the long desired Model of New York will be exhibited at the large hall of the Minerva Rooms this present 4th of July. We have had the pleasure of viewing it in detached portions, while in progress of construction, and we now promise ourselves a rich treat in seeing it again in a state of completion. The accuracy with which every minute object is finished, is truly astounding, and we are convinced that the public at large are little aware of the immense labor bestowed upon this work to render it such a perfect *fac simile* of the city. Nothing is omitted in the representation. The same attention and labor have been expended on the humblest shanty, as on the noblest mansion.

N. Y. Eve. Mirror, July 9, 1846.

OPENING OF THE MODEL OF NEW YORK.—This magnificent exhibition was thrown open for public exhibition on Saturday last, but in spite of the exertions of Mr. Belden and his numerous corps of assistants to the number of 100, this much desired object was not effected until 5 o'clock, P. M., thus disappointing numerous visitors who called in the earlier part of the day. Yet, notwithstanding the inclemency of the weather, so great was the anxiety to view this unique and wonderful work of art, that the exhibition room was filled with visitors until the closing hour of 10 o'clock. Many were the exclamations of delight and astonishment elicited from those present as they recognised the houses and other objects so familiar to them.

N. Y. Albion, July 11, 1846.

Mr. Belden has completed his arduous undertaking to furnish a complete model of this city and Brooklyn and it is now exhibiting at the Minerva Rooms Broadway. Some idea may be formed of the care and labor expended on the work when we state that about one hundred artists have been employed in its construction for a year past. Of its fidelity and exquisite finish we can speak with unequivocal praise—not the minutest points have been overlooked; every building and object of interest in this vast metropolis has been modelled with an accuracy and finish of execution really surprising.

N. Y. Tribune, July 13, 1846.

OUR CITY IN MINIATURE.—We have before noticed the completion of this tremendous work of art, and referred in general terms to the accuracy of the representation. We now turn to some of its astonishing details, which cannot fail to interest those who are attached to their native or adopted city.

Commencing at the southern end of the platform on which the city is represented, we have the Battery with its benches, its pallsading, its trees and walks, whilst in the rear we observe the different porticos of the buildings along State street, several of which our readers will recollect have peculiarities of construction which are represented with astonishing accuracy. The look up Broadway is highly interesting, because every inhabitant of the city being acquainted with its appearance, is prepared to appreciate the view which the Model presents; but the full pleasure will be received by those who inspect it building by building, and so become convinced of its surpassing truth. The minutest peculiarity of every building is represented—even the monument of Gen. Montgomery upon St. Paul's church can be seen.

Proceeding along the East River, we come, one after the other, to the ferry houses, and their different boats are at once recognized and distinguished; but having traced every store and warehouse with which we are acquainted as far as Wall-street, let the visitor examine well this den of money-changers, so celebrated wherever commerce is known. The chaste Ionic front of the Merchant's Exchange, which we have often heard professional foreigners say is not surpassed in good taste by any other building designed for a similar purpose, is here in all its beautiful pro-

portions. The Custom House with its massive Doric porticos, and the host of lesser ornamental fronts known to all, are there with so much fidelity to the original that we are forced to understand how so much money and time have been expended upon this work, and how infinitely more correct and beautiful it is than any representation of any kind ever before attempted.

From this and several other points around the Model, the connoisseur in church architecture may examine and compare the claims to beauty of our rival spires—St. Paul's and St. John's in the Roman, Trinity and Grace in the Gothic styles. The slips and docks are each one contending for our praise. Any one of those packet ships or steamers, correct even to the device upon her figure-head or painting on her paddle-box, would make an ornament for a drawing-room table or the cabinet of the man of science—the multitude of them renders selection impossible.

We will visit it again, we know, with increased pleasure, satisfied of the truth of remarks made by men of science and mechanical skill of this miniature city, "that it requires knowledge to appreciate what is there done—that a day is requisite even to form an opinion of its extent, and a month to examine its every detail—and that their surprise is, that it was found possible to complete it in a much longer period than a year." That these remarks are justified by the facts, let the most ignorant notice that every lamp-post and awning in the city is truly represented, as well as every tree of its own kind and height, and on its own exact situation; and remember, that after all these were completed, every block in the city was examined in reference to these particulars.

From the design considered architecturally to the minutest Gothic ornament, everything is in the purest taste. The Canopy is supported on twelve columns, having pendant from their rich and gilded capitals, golden acorns, and the shafts enriched with oak leaves and acorns. The architraves are enriched with running vines in gold and white, from which spring, in the centre and at the angles, Gothic arches containing the larger views, and between them, on each side of the center, four smaller compartments with raking cornices, baving underneath pierced and moulded barge boards which, with the lower angles and arches, spring from varied and

beautiful gold bosses. Over all is beautiful crocket foliage terminating in finials, also of gold. In the four angles are ingeniously contrived spaces from which are issuing carved eagles holding in their talons the national flag. The whole canopy presents a most gorgeous appearance, and combines with the Model to produce a work of art which bears testimony to the genius of Mr. Belden, its talented projector and proprietor—a work which will astonish the world.

In almost no other country would such an amount of capital and talent be lavished in such an undertaking, and we cannot regard it as any other than a national one.

Eve. Post, July 17, 1846.

MODEL OF NEW YORK.—The most interesting exhibition which has been in our city for a long time is undoubtedly Mr. Belden's great Model. The numbers that are thronging to see it prove that we judged correctly of its success whilst in progress. Nor can it be surprising that great interest should attach to a work of art of such magnitude, and upon which so much talent has been employed—our own city being the subject, and from which so many strangers and foreigners will form their opinions, not only of the city, but of us, it being the proprietor's intention to exhibit it over the whole civilized world.

Our friends should not slip the present opportunity of seeing this, the only perfect model of an entire city ever constructed, and which is the result of that American enterprize and talent which has already made us rivals in the useful arts and sciences of the greatest countries in the world.

N. Y. Herald, July 20, 1846.

MODEL OF NEW YORK.—We, with pleasure, award our meed of praise to the originator and executor of this wonderful work. He, by the labor of months, has condensed the work of centuries, as exhibited by the accurate representation of New York in miniature. Mr. Belden has achieved a triumph which reflects equal credit upon his inventive genius and the perfect skill he has displayed in correctly portraying the beauties of this commercial city. Every public edifice or decoration, private building, tree, shed, or park—the steamboats at our wharves, our noble packet ships, pilot boats and yachts—the navy yard at Brooklyn with its appurtenances of houses, shops, docks,

and ships; each and all can be viewed as through an inverted telescope. One may view at his leisure the architecture of our different churches, the winding of our streets, the thousand and one objects, which to see in reality would consume the time of weeks, but in the Model, accurately and beautifully finished, be has at once a view of the whole. As a work of patience, of genius and of perfection, it should be visited by every dweller and stranger in the city. The citizens of our great metropolis owe a debt of gratitude to Mr. Belden which we hope will be cheerfully and liberally paid.

Com. Adv'r, July 22, 1846.

THE MODEL OF NEW YORK, now on exhibition at the Minerva Rooms, affords an excellent opportunity to our citizens of viewing their native city, accurately delineated, with its noble packet ships and steamboats, the neighboring city of Brooklyn and the navy yard. The minutest objects are represented, and on viewing it through fine achromatic glasses which are furnished to the visitors by the gentlemen in attendance, the illusion becomes so perfect, that the far famed city of Gotham in all its fair proportions seems to be transferred to the platform on which the spectator is gazing.

By no other means is it possible to embrace at a single *coup d'œil* the whole city and surrounding waters, or to form so correct an idea of the vast extent of the metropolis, the natural beauty of its situation, and the immense commercial advantages it enjoys. We can easily conceive what an effect such a beautiful *fac simile* of our city will have upon the minds of foreigners.

N. Y. Sun, July 24, 1846.

BELDEN'S MINIATURE OF NEW YORK.—Who has not read with delight Washington Irving's description of the island of Manhattan, and revelled in his delicious picture of the Battery, on a summer's afternoon, covered with groups of snug burghers, their comely wives and lovely daughters? This sunny picture of our city, by one of its most talented sons, may be realized and enjoyed by paying a visit to the Model of New York, now on exhibition at the Minerva Rooms, 406 Broadway.

Here, the merchant, after the toils of the day, can amuse himself, *con amore*, with the great commercial mart spread out before him, the noble packet ships entering the port freighted with the

wealth of distant climes. Here too, the stranger can, at one bird's eye view, satisfy his curiosity with regard to the extent and opulence of our great Metropolis. No class of our citizens, from the legislator to the artizan, can fail to be benefitted by a visit to this stupendous work of art.

The talented proprietor has certainly produced a work which, without any compliment, deserves to be patronized by all who feel a desire to see their native city set forth to the best advantage in the eyes of foreign nations. We would suggest to the heads of families, that a better opportunity could not present itself, of affording to the rising generation a means of recreation, not only interesting, but highly instructive.

Cou'r and Enquirer, July 25, 1846.

MODEL OF NEW YORK.—A visit to this beautiful and ingenious specimen of workmanship, which is now exhibiting at the Minerva Rooms, will surprise and delight every one. It is really one of the most novel and extraordinary specimens of patient and faithful labor we have ever seen, and some idea may be formed of its extent when we state that it embraces this entire city from the Battery to the 32d st. with a fidelity perfectly startling. Every house, every shed, every tree is faithfully presented, so that a resident can without a moments hesitation point at once to his own dwelling. All the churches, hotels, public buildings, ferry landings, are there; in fact nothing is omitted, even to the color of the houses. Strangers should not fail of seeing this really beautiful piece of workmanship, as it will give them a fair idea of New York as it is. It is a great pity Mr. Belden, the enterprising proprietor, could not procure a model of New York as it was forty years ago, to place by the side of this one. The contrast would speak volumes for the enterprise of New Yorkers.

A greater portion of Brooklyn, the Navy Yard, &c. is also represented with the same scrupulous accuracy, and altogether the exhibition is one which deserves, as we are glad to know it receives, most liberal encouragement.

Eve. Mirror, July 29, 1846.

BELDEN'S MODEL.—Some idea may be formed of the amount of labor expended by Mr. Belden upon his great Model of New York, from the fact that many of the public buildings have more than 500 pieces each in them; and, al-

though miniatures of small size, have perfectly formed not only the doors, windows and chimnies, but also the cornices, plynths, columns, capitals, bases, and all the other architectural details which are to be found upon the originals.

N. Y. Daily Globe, July 18, 1846.

MODEL OF THE CITY OF NEW-YORK.

—From the accounts of our friends we had anticipated considerable pleasure from a visit to this miniature of the city, but we were by no means prepared for the treat which awaited us. We expected to have seen a general representation of it but we found a degree of accuracy truly astonishing—descending to most ordinary matters—even the lamp-posts and the awnings are truly placed. We can recognize at the first glance our favorite steamboats and distinguish the packet ships at the wharfs and on the rivers, of which our merchants are so justly proud; the different ferry boats, with their houses and bridges, are so perfectly correct that those best acquainted with them will most appreciate their accuracy; indeed, we were puzzled, in the hour we had to spend at the Minerva Rooms, what most to admire, the elegant design and rich finish of the canopy, with the admirably executed views in the compartments, the noble appearance of the Model when viewed as a whole, or the accuracy and high finish of its parts when examined in detail, &c.

N. Y. Evc. Post, July 30, 1846.

THE GREAT MODEL OF NEW-YORK.

—This interesting, artistic and mechanical work is attracting crowds of visitors to the Minerva Rooms, 406 Broadway, and we think deservedly. Its immense extent, 24 by 20 feet, and the great number of objects represented, amounting in number to many millions, make it altogether the greatest piece of carving ever attempted; and its extent is second to the beauty of its execution.

N. Y. Spectator, Aug. 7, 1846.

Visitors continue to flock to, and be delighted with the great Model of the Empire City. * * * An exhibition where

tastes so varied, yet so elevated, can all be fully indulged, is not often met with. And, by the way, talking of admiring the the public buildings, we regret to learn that somebody so much admired the City Hall that he put it in his pocket, probably to shew it to his wife and daughters.— Surely he will return it; had the city fathers been inside it would have been brought back after the first day's supper hour.

N. Y. Herald, Aug. 8, 1846.

MODEL OF NEW-YORK.—We yesterday paid another visit to this work, and the more we view it the more do we admire the design which conceived and the patience which executed in such an accurate manner, the Model of our city. Not one of the thousands of our citizens who have examined the Model, but has been enabled to discover his own domicile. By the bye, who stole the City Hall?

Sun. Sch. Monitor, Sept. 1846.

We know of no place where the young or the old could spend an hour more profitably than at this exhibition.

Golden Rule and Odd Fellows' Family Companion, Oct. 17, 1846

The Model of New-York, at the Minerva Rooms, 406 Broadway, is certainly an extraordinary specimen of ingenuity and patient industry. Every house in the city is distinctly shown, so as instantly to be recognized by its occupant. Strangers will get more knowledge of our city in fifteen minutes, from the miniature representation of it, than they could otherwise obtain in as any weeks.

Youth's Cabinet, Nov. 1846.

The faithfulness with which every building not only, but every brick in each building, has been represented, seems almost like a work of enchantment. The work is far more perfect and life-like than a painting could be. * * * No wonder the mind of the editor of the Knickerbocker Magazine wandered while he was viewing this ingenious work of art, to Gulliver's description of matters and things in Lilliput.